

~~SECRET~~

INSCOM

GRILL FLAME

PROGRAM

SESSION REPORT

~~SECRET~~

NOT RELEASABLE TO FOREIGN NATIONALS

CLASSIFIED BY:MSG,DAMI-ISH

DATED: 051630ZJUL78

REVIEW ON: *October 1980*

ORCON

GRILL FLAME

Copy 1 of 2 copies

~~SECRET~~

SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION D-90

1. (S/NOFORN) This report documents a remote viewing session conducted in compliance with a request for information concerning the [REDACTED]

SG1A

SG1A

2. (S/NOFORN) The remote viewer's impressions of the target are provided as raw intelligence data, and, as such, have not been subjected to any intermediate analysis, evaluation or collation. Interpretation and use of the information provided is the responsibility of the requestor.

3. (S/NOFORN) The protocol used for this session is detailed in the document Grill Flame Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.

4. (S/NOFORN) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the remote viewer reference his impressions of the target site. At TAB B is target cuing information provided the remote viewer.

~~SECRET~~

~~SECRET~~

TRANSCRIPT

REMOTE VIEWING (RV) SESSION D-90

TIME

#66: This will be a remote viewing session for 1400 hours,
16 October 1980.

PAUSE

#66: Relax and concentrate now, relax and focus your attention on
the building in the photograph I have shown you. Focus your

SG1A

PAUSE

#66: Move now in present time, through space, to the target area,
and describe your position of observation to me when you are
ready.

PAUSE

#10.5: I'm outside

PAUSE

+04 #66: Report.

#10.5: I'm in a....or bedroom type place. Looks like a wooden head-
board and a closet type door, door. It looks like.....

#66: All right. Relax and concentrate now. Move your awareness
out into the hall so that you may have free access to any
room to which I direct your attention and report when you're
in the hall.

PAUSE

#10.5: Okay. It's like a hall, and here I, ah,...drew...near...this
light, shielded light up here, fixture, waiting.....

#66: All right. Now, I want you to listen carefully. Watch what
is in front of you. Do not move until I tell you to move.
Do not move until I tell you to move. Only listen to what
I say. When I am through I will tell you to move. Don't
move now until I tell you. These eight rooms, in only

~~SECRET~~

~~SECRET~~

#66: these eight rooms, ask yourself, don't move now, ask yourself is there a teletype in these rooms. Ask yourself, is there a teletype in these rooms. If there is, if there is, move now to the room with the teletype. Move now.

#10.5: When you,ah was trying to ask me question, I, ah, had the answer before you asked it.

#66: Report.

+09 #10.5: 1508...with the numbers (mumble) came in quick. I have a feeling of a, sort of looking at a white limoleum. Looks like a desk(phonetic) of stension(phonetic) narrow thing, narrow thing like desk extendor. I had this quick shot of this light tanned keyboard console on top of this narrow desk top thing t-cased(phonetic) by a revolving, black and white, commercial, ah, business chair.

#66: Hold your position.

#10.5: Some little, some little partitioning affect here. It's(phonetic) I can't quite make out of it. In my view, it's very canalized (phonetic) at, ah,at the machine here.

#66: Confirm your room location, and describe the operator of the teletype.

PAUSE

+11 #10.5: Something funny. Ah, the operator has headphones on, and types. T-a minute here.

PAUSE

#10.5: I'm in like a sandwich(phonetic)ah, red, acoustic, partitions ...ah, the operator, I'm trying to focus on who sits there.

+14 #66: Relax and concentrate, relax and concentrate. Provide police like description of operator.

PAUSE

+16 #10.5: Umm....Every time I cut in at this, I get a woman.....but, I had to, ah, make sure, and I did, so I could see, ah, outline of her figure. It was very womanish, but she wears, she's about 5, umm, about 5,6, and, I'm getting this feeling of this short dark, black hair, and it's funny, because of the way it is, it's.....it flops down on her forehead, is in a curl. Something about it.....it lays in a curl on her forehead, and...the, ah, picture I had of her,her here was a...wearing of a shiny(phonetic) white blouse, sort of billowey at the sleeves, and with little buck shot, the black dots

~~SECRET~~

~~SECRET~~

#10.5: on it, and she is about, she's hard to discern between a young man or a woman. She's in, doesn't necessarily have a pretty face....

#66: What race is she?

#10.5: Well, the, ah, she's caucasian, light skinned; never any doubt about that. She has short hair, that's bobbed, very boyish looking.

#66: All right. This is sufficient description of her, and before we return to the hallway, before we return to the hallway, ask yourself what is the most unique feature about this room that I can identify. What is the most unique feature about this room that I can identify. Report the answer to me.

PAUSE

+20 #10.5: Well, there's some funny thing that I don't know what to describe. Something...and, I don't know where it is. This something that is in.....shaped(phonetic). It reminds me of a.....it's a shape, that's all.....it's on a wall..... something that hangs down in a curve out from the wall, and then points back in at the wall sss-see it in a vertical(phonetic) position. The main thing though I think is this feeling of, ah, the red acoustic partitions...I s visible from the room. I can see it in the, across the room.

#66: All right. At this time return now to your point of observation in the hallway. Return now to your point of observation in the hallway. Relax and concentrate, and report when you've achieved this.

PAUSE

#10.5: (Mumble)

#66: Focusing now on these rooms in the target area, and only these rooms in the target area, do not move until I tell you to do so. Hold your present position, and listen carefully. Do not move. Ask yourself, are there any communications type radios in these rooms. Don't move now. Ask yourself, are there any communications type radios in these rooms. If there are, if there are, move now to these radios and report.

+24

PAUSE

#10.5: Ummm....mil-(phonetic)place, an', I'm looking at something that looks like a upward curving wood frame of a, like a wicker chair. Sort of oriental wicker chair, maybe, sit(phonetic) chair, in a bedroom, and I look over, something that curves

~~SECRET~~

+28 #10.5: up like the handle of a sword...feeling of almost pink, brownish, beige, brown, pink, brown, and right to my right and passed it was a bed. Had a feeling that to the left of the bed was a wall, a closet with umm...with ummm...sliding doors and, umm. Get out in the middle of the room, and.... but.....it's, ah, s-amlier here, it's that big 'anging frame on the wall. I had purposely (mumble) at myself so I can ask where it is, ah, without being cluttered up. I keep getting the closet, and I keep getting the upper right hand side of this closet an' the wall way up top. Now before I got in here, the radio I saw was a, ah, like a, it was, ah, big t-t..... transoceanic, umm, 5-band type, 6-band job as I saw it....

+30 it's black plastic. I saw that first, and then I cleared and then I just sort of layed around, hung around and.....and then I started in this room here. That's a where it would be. It would be in the upper far right corner of the sliding closet in the bedroom type place.

#66: All right. Ask yourself what is the most unique feature about this area that I may use to identify it. Ask yourself what is the most unique feature about this area that I may use to identify it.

#10.5: Um...this picture frame hangs on a wall behind the sofa.... um...and I'm getting this feeling of a....in the lower right, at least, are these massive swirls, ah, irregular spots of orange and cream-white, like, like a modern painting with no real pattern to it.

#66: All right. Move out of this room into the hall and stand at the entrance.....of this room.

#10.5: There's, there's, there's a, ah, there must be a jog in this hall...I noticed it before in this hall. Outside this room, looking at the jog, in the hall, the jog is on the right side obscuring my view.

+32 #66: Turn around and read the numbers.

PAUSE

+33 #10.5: I would have said, the first set of numbers that, ah, came to mind is fifteen, fifteen (1515) seventeen after it; fifteen no'ah(phonetic) fifteen, fifteen or something like that.

#66: All right. Return now to your original position of observation in the hall. Return now to your original position of observation in the hall, and report when you've arrived.

~~SECRET~~

#10.5: Okay.

#66: Holding your position now, don't move until I ask you to do so, ask yourself, in these rooms, in these rooms only is there any dark room equipment. Is there any dark room equipment. If there is, move now to that equipment and report.

PAUSE

#10.5: I'm sorry, but I'm getting bothered by an ache in my shoulder, here.

#66: All right. Let's stop the session now, but before you lose your concentration review, briefly, that which you've seen so that you may draw it for me.

PAUSE

#66: All right. Move your arms, move your legs.

#10.5: I don't know what causes that, ah, it's about the second or third time it's happened.

#66: Okay. Let's get ready to draw.

PAUSE

#66: Okay. When you found yourself finally focused in the hallway in the target building, I asked you to focus your attention on the possibility of a teletype machine, any teletype machines that might be in these rooms, and that if there were, then go to the teletype machine. So, in sketch one if you would explain then, ah, what your imagery was in response to that question.

#10.5: Okay. What I had in sketch one, I had the feeling of two sound deadening partitions being placed against an oppositeah, a wall opposite a door, opposite a door, and these partitions were the artificial type, office type, commercial office type of metal frame and cloth weave. They were a deep reddish color, and in between these two partitions was a light linoleum topped...like a thing like a table extensionon a, on a desk....an office desk extension or a small light credenza or something.....faced by a black and a light colored....plain standard commercial rotary chair with casters or, I don't know. I think it's a rotary chair..... I had....for a fleeting moment this is....this thing sits sort of to the right side of a room corner...I'm sorry.....

~~SECRET~~

~~SECRET~~

- #10.5: It's to the right side of a wall off-set against the wall, so that it's closer to the right corner, and I had, for a moment, a fleeting feeling that possibly this keyboard teletype thing tucked away, that it was fixed on top of this credenza top and that it could roll in under. I had this fleeting feeling that it would roll in under. Flop sideways to switch so that it was upside down and couldn't be seen.
- #66: Okay.
- #10.5: Okay, and, ah, just before having acquired that imagery while you were asking the question about it, not even knowing what the question, I sort of presumed you were going to ask me about something, and where was it. So, I asked myself, okay, let's get a leg up on 'im. Let's find out what the room number is. So, while you were even asking a question, I acquired the number 518, 508, I'm sorry. 508; 1508. Oh, not reading here, I'm trying to figure this thing out. Okay? 1508.
- #66: Okay. I think I understand that. And, then I asked you who is the operator of this teletype. Could you explain to me what you saw then?
- #10.5: Well, I saw someone sitting at this keyboard type thing. Looked almost like a typewriter, not a teletype, but, sitting on this, sitting in this chair facing this keyboard wearing headphones.....
- #66: You thought that was unusual.
- #10.5: I thought that was unusual, because who would sit and use a teletype machine and wear headphones at the same time. You know. Unless they were real, ah, you know, Rockmonanoff(phonetic) freak. Ha, ha, ha, but, the idea I got was that some sort of transcription or monitor might be, being transcribed; monitoring might be being transcribed here at..put on the teletype and being sent out. I don't know. The person sitting there was really a confusing type person. I couldn't figure out if it was a guy or a girl until I got a shot in under the arm. The, ah, I decided that it's a woman who has short, black hair, sort of page boy hair, and, at least when she wears the damn headsets she's got some sort of funny curl, almost a man-like curl of hair that flops down on the front of her forehead. You know. Like a guy would have. Ah, you know, some cuttie-pie from Sha-Na-Na or something like that. Ummm....and her facial features, first of all, her complexion, she was light skinned like a caucasian. Her features were essentially caucasian, but they were hard to distinguish. For some reason they were sort of.....

~~SECRET~~

~~SECRET~~

#10.5: misleading. They were non-identifiable features. Like you would associate, they were a mix of male and female, okay, is what I'm trying to say. Like a masculine featured woman, or a feminine feature guy. There was some sort of a mix-mash in there that did not fit together. I couldn't easily identify with the face. You know. It was, it was as though I was looking through a opaque plastic shower window at a face just on the other side of it, and so it was blurred, and you can't tell if it's a guy or a girl, except by other characteristics. Such as the si-relative size or if it was a woman, you know, you'd see the lipstick or something or makeup, but this was essentially devoid of any such identifying marks, identifying things like that I could pick up on. So, I just don't know. I think it is a woman. Anyway, the blouse that I finally, the description of the blouse that I finally.....figured on was that it was white, shiny, sheeny(phonetic) nylon type blouse with fluff cuffs, with puffy sleeves, and then tight cuffs that make the sleeves puffed in around the wrist..... having small, very small polka dots on. You know. Polka dots about a centimeter in size. And, I felt that she might be wearing some sort of culottes or some sort of long, brownish below the knee type of dress or culottes or something. Anyway, that's about it. Best I can do on her or it.

#66: Aha, Now.....

#10.5: Maybe they had a transvestite working for them.

#66: As I was....listening to you describe this room, I knew that you had told me that you thought this was 1508. I was interested in some more information which might help us to identify this room, and so I asked you what was the most significant feature about this area that I could use to identify it. What was your response to that.

#10.5: Well, I think I mentioned something that the most unique thing.....yeah, in sketch two here, I'll draw in...there was a comment that really the most identifiable thing was this red partition idea, and everything, but that as far as looking for something else that was identifiable I had this funny pattern, I guess, of lines and color which I've drawn in sketch two. Ah, it's brown, wedge, curved wedge, if you can imagine a wedge shaped thing, which is curved away from the wall at the top, the wide part, and then nearing the point it curves back in towards the wall. Some sort of little dot on it, on the bottom of it, ah.....and it has lines, or veins in it. And, this thing is brown, it protrudes from the wall level, and then comes....curves back into the wall a little. The thing that it reminded me of at, of, it was very fuddling. I couldn't figure out, at all what this thing was. It's in a vertical.....okay, the tape has been changed, ah, ah,.....

7
~~SECRET~~

#10.5: It was as though this thing was hanging vertically on the wall, and was a.....brown, an off brown like the off brown of a dead cocoanut palm frond....You know the frond sheath. The sheath in which the cocoanut palm frond is born in, you know, and then that falls off, it deteriorates, dries out, turns this crummy brown and falls on the ground. Almost a burlap type of texture, burlap brown, okay. But, this thing, the curvature and the way the lines of this thing put together, came together at a point, and were irregularly spaced all through it, it reminded me of those very same things. Those cocoanut palm sheaths that fall off cocoanut trees in Florida, as an example. I'm sure they fall off from everywhere in the world, but they, people pick up these long half tubes, they're open tubes, and they lacquer them and sand them down, they paint them up real nice, and then they'd make them into some sort of a crummy wall ornament, you know.....that....you know..... and then they might.....because it's boat shaped and curved they might stick some sails and stuff in it, and try and make it look like a sail boat, and hang it on their wall. That's what I, it was was reminiscent of that type of curviness ...natural irregular curviness.

#66: What were the dimensions of the thing that you saw?

#10.5: The dimensions of the thing that I saw were about It's hard to say. I did not feel I was looking at anything massive. I felt like eighteen to twenty-four inches, long, long

#66: Okay. I then returned you to your original starting point in the hallway, and asked you to refocus your attention on the concept of communications radios, and then asked you to move to such radios if, in fact, there were any in these rooms. Would you now explain the imagery you had at that point.

#10.5: Okay. Well, the first thing I had was a very quick and fleeting shot of a regular old, ah, you know, nothing funny about it, of transoceanic five or six band type, ah, radio. You know. With a five or six place dial on the front of it. Like plas-molded black plastic, ah, chrome, speaker circle on the front of it, and an antenna sticking out of it. Dimensions about.....dimensions are about eight inches by fourteen inches by, I'll make this deep, deep long by about ah, um, maybe ten inches high, okay. That came and left. And, I said, oh, well, you know, that's just a regular old radio. There's nothing important about that. That's just a big portable radio.....so I was still hanging around my lamp out, my, my overhead light out in the hallway, and ah, ah, I said, well, okay, where is this radio. What does it, you know.....you were after me to go to the place, if there was one. So, I said, well, there must be one, 'cause

~~SECRET~~

- #10.5: I saw, ah, something, and that must be about it. So, ah, what, you know, where, let me go there. The next I saw, I was looking at the, a very, very different type of chair. My sketch of it here is not too cool. My sketch of it here looks like a starved dromadery (phonetic) camel in sketch four. In the foreground left in sketch four is this....I trying to get across this idea of a rattan, wicker, woven,bedroom chair, ah, all these lines and everything, all over and around the frame of it are supposed to get the idea across this wicker work, this...ah, weave of this thing all over, and it's a light beige color, and it's a normal chair's proportions. This is a very poor sketch. This is the best I can do. It's a normal chair's proportions.....and, I think it does have arms on it, now, that I sit and look at this. I think it does have arms.....
- #66: So, when you said in your mind that you wanted to go to the place where the radios were, the first thing that you noticed was this peculiar chair?
- #10.5: Yeah. I was like down about a foot off the ground looking at this thing, and it's aas I've written on the sketch four here....it's putrid pink or beige. I guess beige is b-e-i-g-e. Isn't it. Ah, to the right of it, and just past it is a bed, and to the left of the bed is a closet, wall closet with sliding doors, and, I said, okay, somewhere in this room now, there's got to be where this radio is, because this is where I've come, and I was about where....in position, about where this view was here, and I said, okay, now go to where the radio is. Where's the radio? And, I would, I was being drawn towards the far corner of this closet, far corner and up, upper part... very top of it, like I started to drift up through the air towards it, then I'd come back and I'd say, okay, you know, try it again.....and, I'd start drifting up towards the... upper right hand corner of that closet again. So, that's about it for sketch four. I interpret that as being where the radio is, but I did not see it in there, but I felt that that's where it was or where its hiding place was or something like that.
- #66: Okay. And, then I asked you what was the most unique feature about this particular area.
- #10.5: Right. Now, in order to try and get some spontaniety in imagery, I stood at the foot of the bed in the same position as sketch four was, I imaged myself sort of spinning around trying to not make something be somewhere, but rather waiting for a spurrious thought come into my head about what a unique would be. As I was perceiving spinning at this area, I had this very, very spontaneous feeling of imagery that was

~~SECRET~~

#10.5: familiar to me, and it was the imagery of.....the large square wall hanging over and behind a sofa against a wall, okay. This is located to the left of a door frame which I perceive as the door frame that goes out into the hall, and there's some sort of a lamp there between the door frame and the sofa. This, I've drawn in sketch five as having some relat-relati...some relationship with the place in sketch four. I thought that five was right around, right across behind me, when I was standing...sketch four's position, I thought that five was immediately behind me, and was a part of the very same room, okay. I.E., the room has a sofa and it has a bed in it type of a lash-up. Anyway, the thing about this picture, it's an oversize wall hanging type picture...made of...I have no idea.....thing about it, is.... I have....modern impression, a modern impression.....things of swirls and non-identi-otherwise non-identifiable color of blending. The only real part of which, which was not of a general beige and light brown tone....hues of brown and light yellow, I guess....beige, yellow, brown, was in lower right-hand corner. I perceived that there was a large willowey brown splotch, brownish splotch down a corner of no real pattern.... just an irregular thing(phonetic). Okay. That's sketch five.

#66: Okay. Now, the, you've drawn in sketch five a doorway, and to where does that doorway go?

#10.5: I think that goes out in the hallway. I just presumed that was the hallway door.

#66: Okay. Then, I had planned to move you to the hallway and you seemed to flow that direction quite normally. And, you said something about when you're in the hallway you noticed that there was jog or an obstruction in the hallway.

#10.5: Yeah. I had noticed this earlier in the session from what I perceived to be the opposite end of the hallway, is where my start part was, okay. Ah, which is, yeah, I perceive that to be just exactly on the other side. Anyway, I was not paying attention to this jog before because I was working on room 1508, or whatever it was, you know, and everything was cool, and I just didn't pay it any never mind, and when I came out of here, the jog was reversed, and that there was this, there was down the hallway from me, and this darkened hallway, maybe thirty-five feet from was this protruding jog that came out from the right side of the hallway, and it blocked all direct view of the other distant half of the hallway, but, it did not block the hallway off in its entirety. I had the feeling that there was a T intersection of hallways here, okay, and that this jog came out, and you'd have to walk around the cube and go on, but that the place where you walked around the cube was another hallway or something open area where you could walk, ah, you could get away and go around.....

- #10.5: I'm drawing that here in sketch six, and I, what did I say, I think I said about twenty-five feet.....twenty-five to thirty feet from this jog is where I came out into the hallway. And, to my left, now I don't know if I came out from my left or if I came out from my right side, but, I looked and there was a doorway to my left, and then I sat and I played around with the doorway a little bit, and I had the feeling that the number on the door was 515 or 1515.
- #66: Now, are you certain that you came out of door 1515?
- #10.5: No. I'm not. I thought I did, but I'm not certain. Yeah!
- #66: So, you are not certain that you actually came out of that door. It was just a door that you perceived as you were standing in the hallway.
- #10.5: Aha (affirmative)
- #66: Okay. Now, this point then, I asked you to return to your original position of observation, and asked you to once again relax and concentrate and focus on whether or not in these target rooms there was any dark room equipment. Now, before speaking to me about that you stopped the session yourself because you had a shoulder pain. I would like to ask you now, was there any imagery at all in answer to that question before you were disturbed by your shoulder pain?
- #10.5: The only thing that I had, I had the feeling that there was no formal dark room, relative here, there was no applicability to a formal dark room. The only thing that I had was the idea of a bathroom setting and on the sink part of the bathroom having a tin pan that looked like a deep dish, you know. Four inches deep by two---four inches deep by eighteen inches long by eight inches wide, ah, baking pan, rectangular type baking pan sitting on the sink with liquid, and I sort of said, oh, well, you know, somebody does their developing in the bathroom around here. And, that was all I had. And, by that time..... and that was sort of just as I was getting ready to say I quit, I got that.
- #66: Okay. Any other information at all relative to the dark room that you can report?
- #10.5: No. Just a bathroom feeling....makeshift, bathroom type thing.
- #66: I have no further questions. How do you feel about the imagery that you have on the questions that you were able to respond to? What's your gut reaction, your confidence level?

~~SECRET~~

#10.5: Ah, Well, I don't see anything wrong with them. I think I was really deep during the session. The first part I was almost too deep. I had to go out, grope around to come up high enough to start. It was all very spontaneous, I think. Felt pretty good.

#66: Okay.

#10.5: That's just about it #66. You know, I didn't question that. Except the last one or two, there. When I got at the end of the session with the shoulder pain. I'm going to have to position my arm differently; but that's about it.

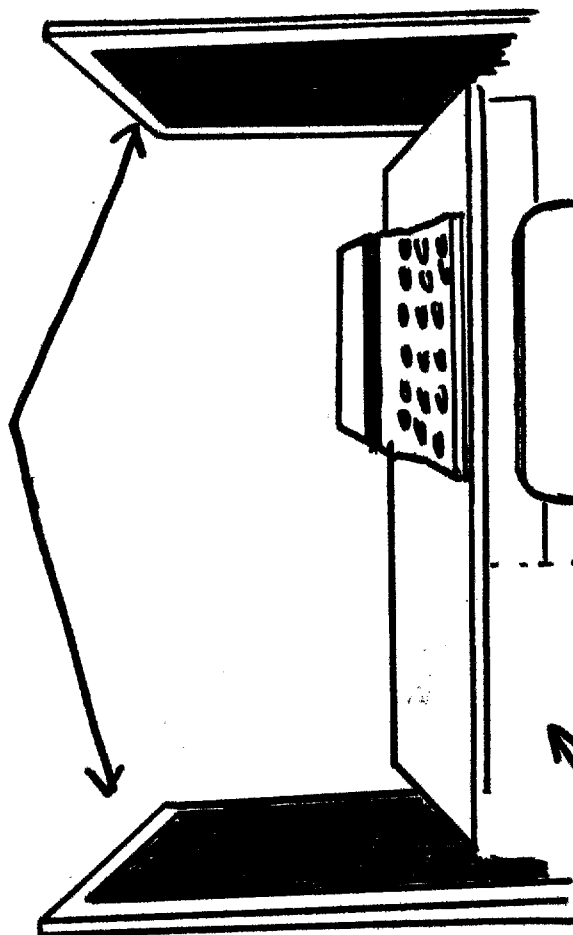
#66: Okay. Fine. Thank you very much.

~~SECRET~~

TAB

Room 1508?

TWO SOUND DEADENING PARTITIONS
deep Red cloth MATERIAL

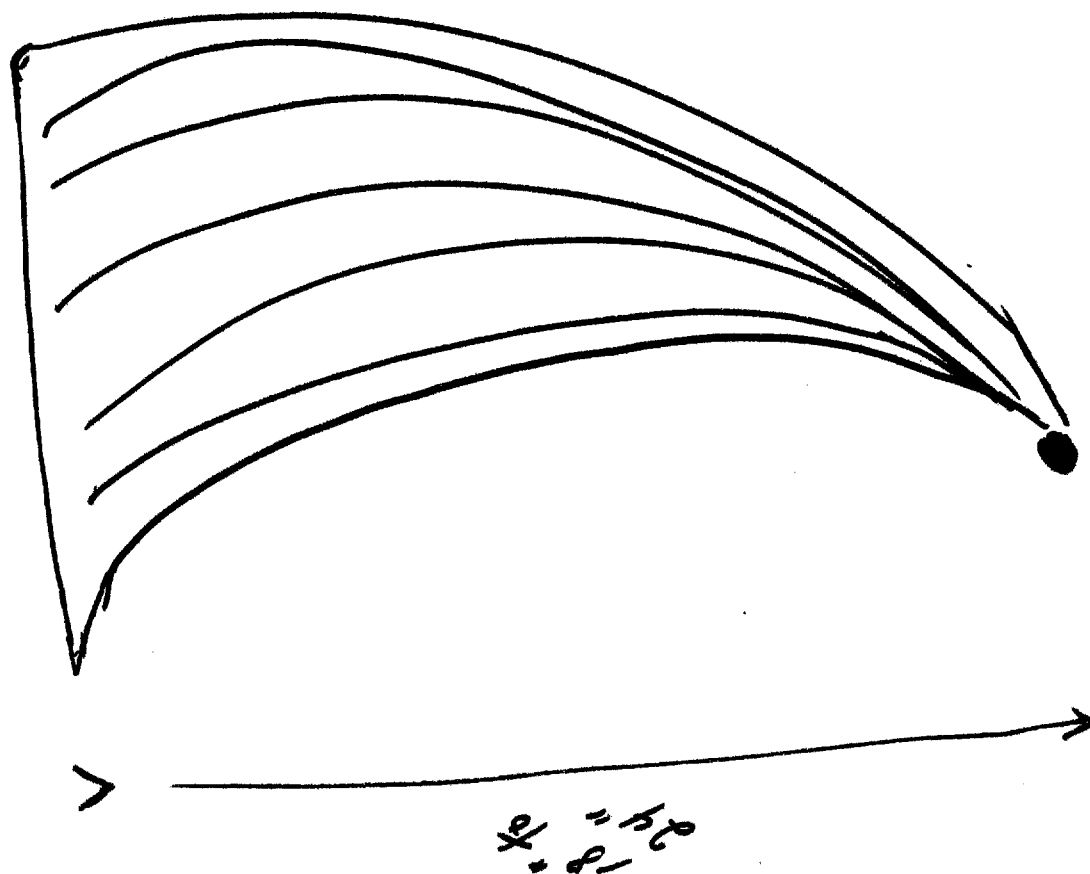


COLORED
LIGHT, THIN
LENOLEUM TOP LIKE
A DESK EXTENSION

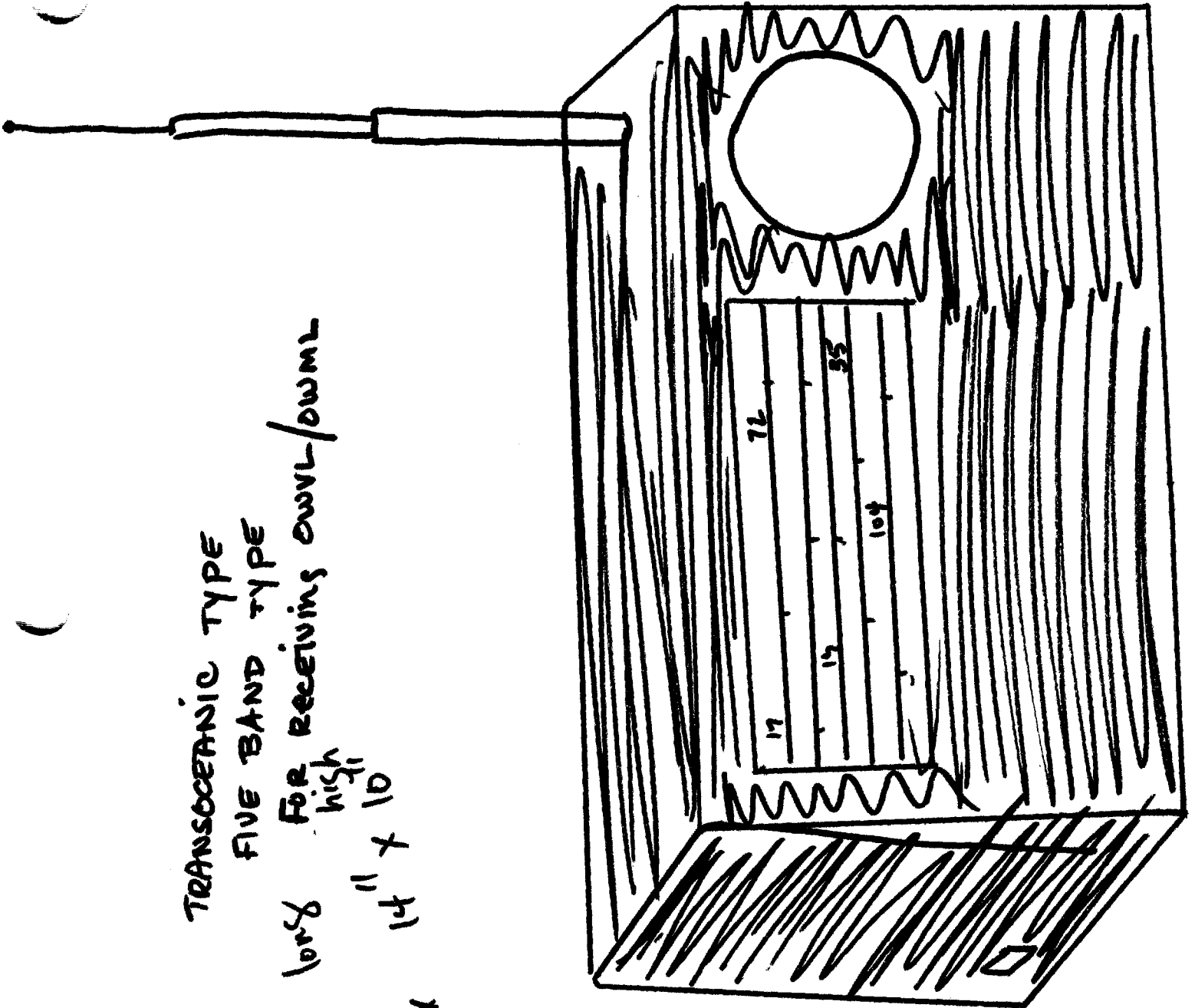
COMMERCIAL TYPE
OFFICE ROTARY
CHAIR w/ ARMS,
BLACK SEAT, BACK,
ARM PADS, white
ENAMEL finish. ①

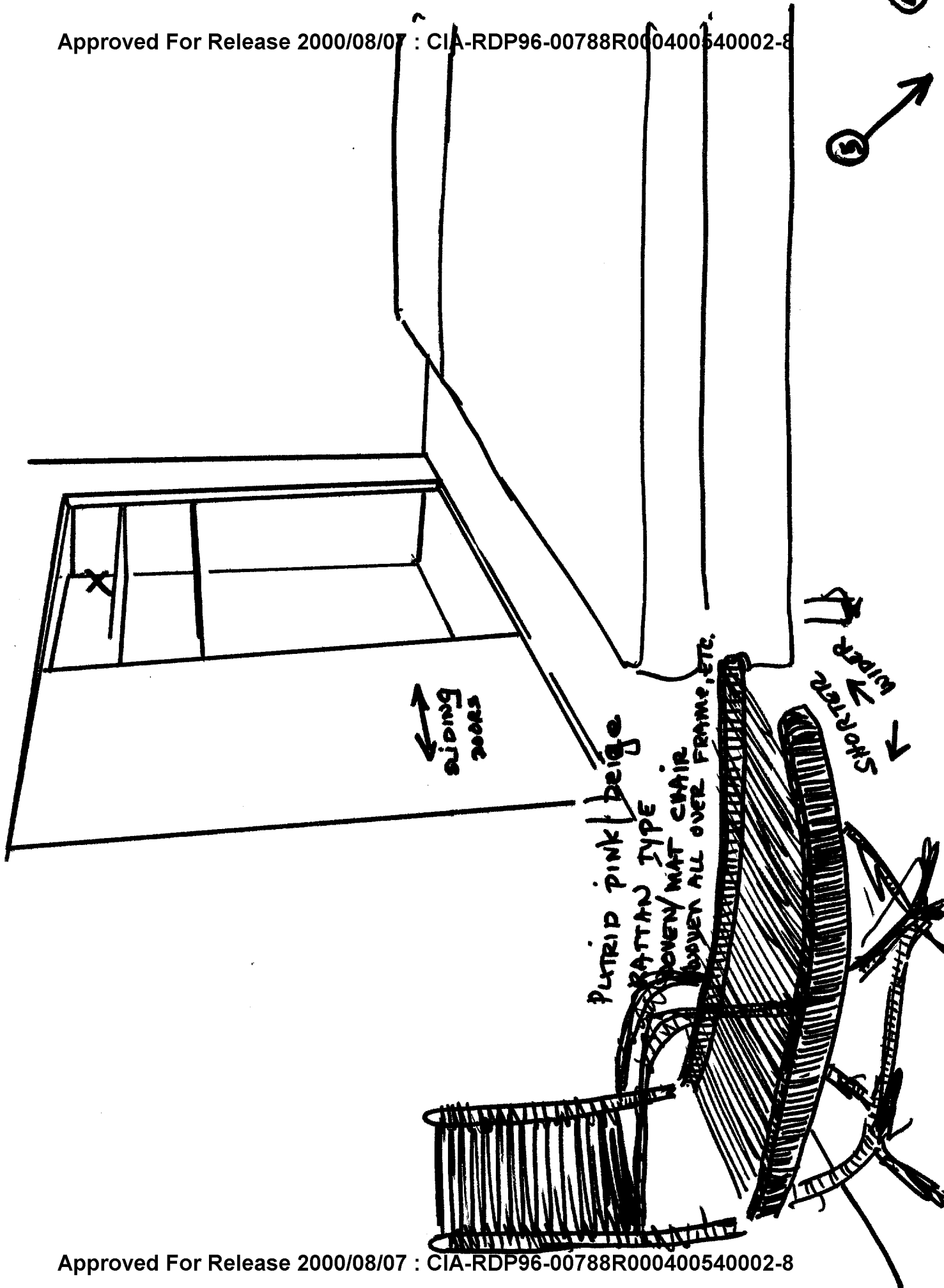
MOST UNIQUE FEATURE ABOUT AREA IN WHICH TELETYPE
WAS LOCATED.

BROWNISH
CURVED
HANGING VERTICAL
ON WALL?

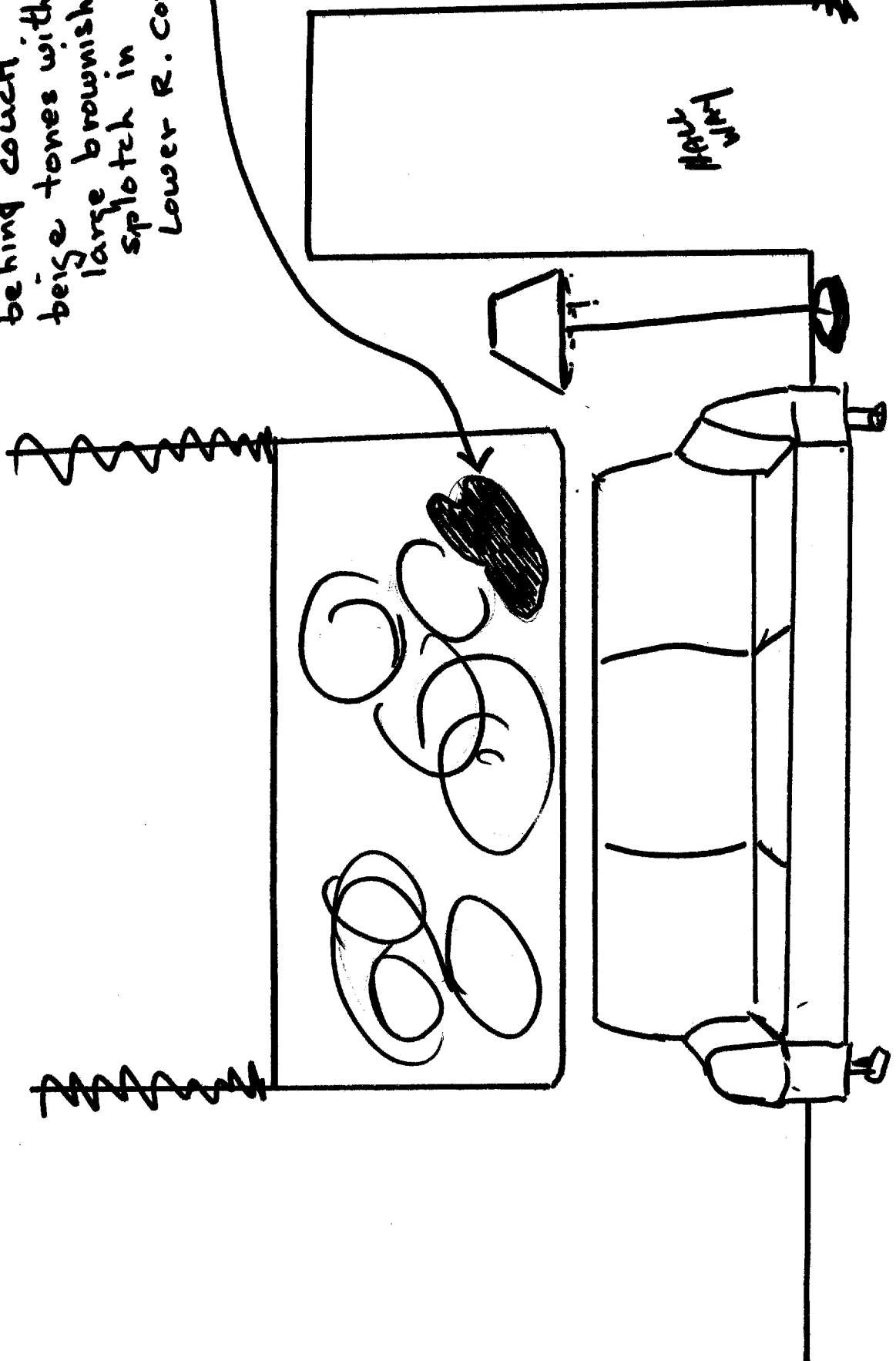


TRANSCATNIC TYPE
 FIVE BAND TYPE
 long FOR RECEIVING ONVL-LOWML
 high
 14" x 10"
 8" x



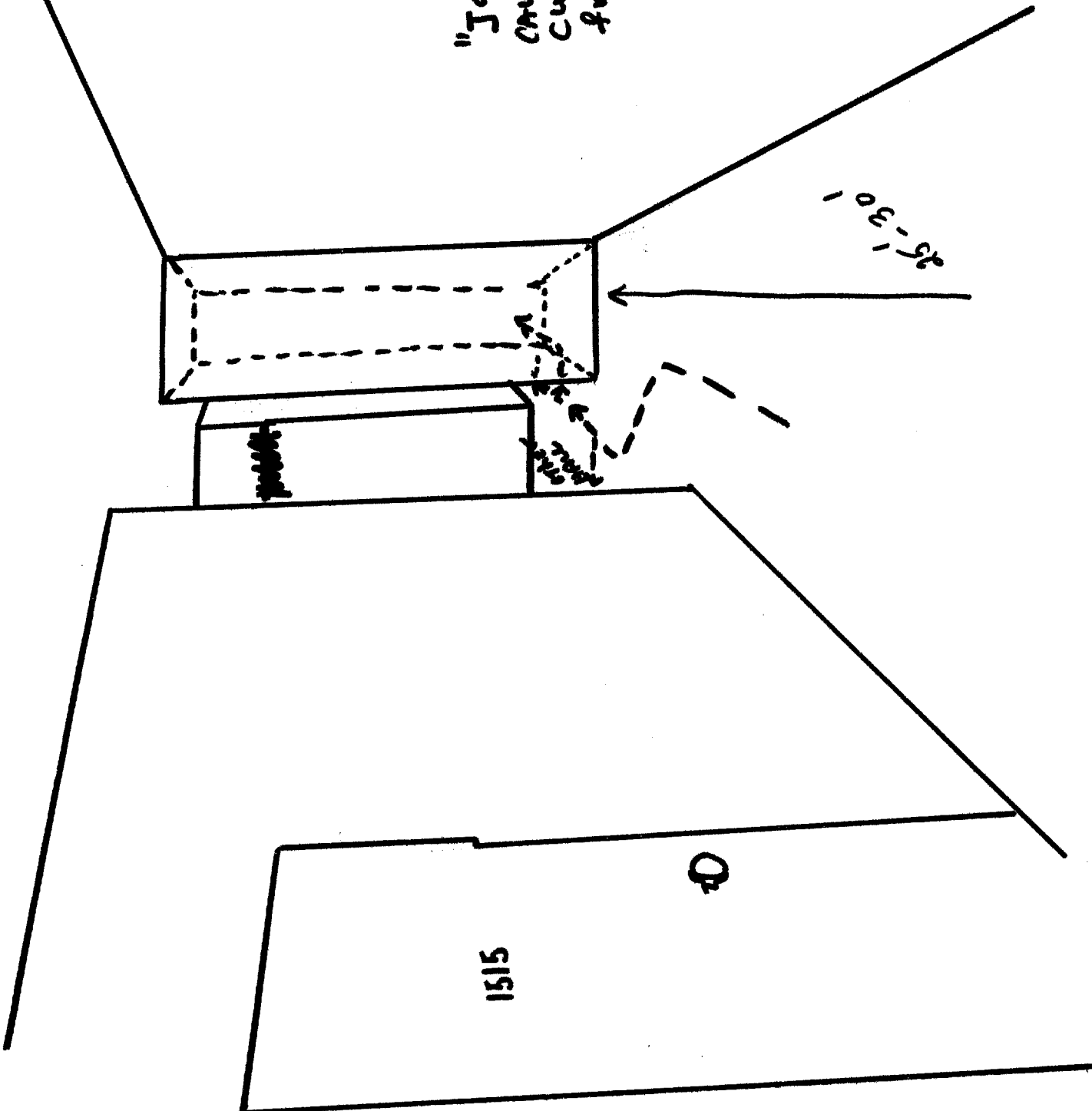


Large swirly
Screwy picture
behind couch
beige tones with
large brownish
splotch in
Lower R. corner



7

"Jog" in hallway
caused by something
chemical protruding
from right side.



TAB

~~SECRET~~

TARGET CUING INFORMATION

REMOTE VIEWING (RV) SESSION D-90

SG1A

1. (S/NOFORN) Prior to the session the viewer was told that he would be returning to the [REDACTED] a target area which he has described previously (See Session CD-70). The viewer was told that he would be focusing on [REDACTED] SG1A
SG1A [REDACTED] The viewer was shown the attached photograph of the [REDACTED] as SG1A
an aid in focusing on the target area.

2. (S/NOFORN) During the session the remote viewer was questioned about the target area. These questions were predetermined by the control analyst prior to the session. The viewer was directed to respond only to the area of questioning, and that other descriptive target data was unnecessary for this session.

~~SECRET~~

NOT RELEASABLE TO FOREIGN NATIONALS

SG1A

Approved For Release 2000/08/07 : CIA-RDP96-00788R000400540002-8

Approved For Release 2000/08/07 : CIA-RDP96-00788R000400540002-8